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INDIANS
OF
SOUTHERN CALIFORNIA

UNDERHILL



SHERMAN PAMPHLETS • NUMBER 2

UNITED STATES DEPARTMENT OF THE INTERIOR

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EDUCATION DIVISION

Willard W. Beatty, Director

Paul L. Fickinger, Associate Director

P. W. Danielson, Assistant Director

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INDIANS OF SOUTHERN CALIFORNIA



Plate 1. The Southern California Eagle Dance (See page 52)

INDIANS OF SOUTHERN CALIFORNIA

By RUTH UNDERHILL, Ph, D., Associate Supervisor of Indian Education

ILLUSTRATED with Photographs, and Drawings By VELINO HERRERA

SHERMAN PAMPHLETS • NO. 2

A Publication of the Education Division U. S. Office of Indian Affairs

Edited by Willard W. Beatty, Director of Education

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INDIANS OF SOUTHERN CALIFORNIA

WHO AND WHERE?

WHEN the Spanish missionaries first came to southern California, at the end of the eighteenth century, they found a peaceful, good humored people moving about in the mountains and valleys of that warm land where the acorns and the manzanita grew in plenty. The natives took advantage of the sunny climate as modern residents do and lived their whole lives out of doors camping where the ripe fruits were to be found and building only the simplest kind of shelters. In the exciting business of exploring the country, the Whites had little time to study the laws and poetry of this interesting people. Few of them knew that the "Mission Indians" had some of the most beautiful songs and the loftiest mythology to be found in America.

There is no name that can be rightly used for all these Indians of southern California. Some of them, but not all, have been called Mission Indians, because they were quickly Christianized and went to live at the Spanish missions. Others have been called Diggers, because of their custom of digging up the roots and plants which they used for food. Neither name has anything to do with what the Indians called themselves. They were actually a great many little groups, all speaking different dialects and in one case, a different language. Some have come to be known, now, by Spanish names, often from the missions built for them. Many of these tribes, like the Chumash, Gabrielino, Ferrendeno and Juanano, are extinct or almost so. They played a great part in the early days before the White men came and even during the days of Spanish rule. Now their representatives are scattered among the Whites or among other Indians and it is only by hard search that a few can be found who speak the old languages. This paper treats of the most important tribes still identifiable, and retaining some tribal life, language and customs. These are the Luiseno, Cahuilla, Serrano, Cupeño, Diegueño. They stretch in an east and west line all the way from the Pacific across the mountains to the desert that borders the Colorado River. The map and list at the back of book show very roughly where each had its home and how it got its name.

Students of Indian languages have learned that there are large groups of people whose tongues have so much in common that it seems as though they must once have been the same. That does not mean that they are the same now, for often those who speak one of the languages cannot understand

the others at all. Still, there is a likeness in the rules and in some of the words (very often, too, in the customs of the people who speak them). Such groups are called language families, and when we find peoples belonging to the same language family, we look to find them having a great many of the same customs.

With one exception, all of the Indians treated here belong to the same language family. This family is the Shoshonean, the one the Paiute belong to, and those who have read the description of the Paiute in this series, will see the family likeness. More distant relatives are the Hopi of Arizona, and very distant ones, belonging to a larger family are the Pima and Papago

The one exception is the Diegueño. Although they are called Mission Indians and have much the same habits as the people around them, they speak a language which none of the others can understand. It belongs to the Yuman family, and those who speak it are the Yuma, Mohave, and Cocopa, over on the Colorado River. Some time, long ago, the Diegueño must have wandered away from their relatives on the river and gone off to the desert on the west, finally even to the sea. So we find that, even in describing Indians from one small part of our country, with habits so much alike, we meet plenty of differences. The picture we give will never be just right for all the different tribes. As we go along we will point out the main differences, for any who are interested.

In these pages, the Indians will be described as they were when the Whites first found them. They have since that time moved on to reservations and changed many of their customs and at the end, we shall note what these changes are.

INDIANS OF SOUTHERN CALIFORNIA

HOW AND WHAT

WHAT DID THEY LIVE IN?

MOST families had several houses, for they moved about their district gathering the wild foods wherever they were ripe. In each place they put up a little house made of poles covered with brush or bark. Its floor was of earth but not the top of the ground which might be rough or stony. Generally they dug down about two feet and that must have been hard work, using only a sharp stone to dig with, but it gave them a smooth surface and no floor drafts. What is more, it provided walls of earth for two feet up, so that less wood was needed. You can imagine that the Indian builders did not care to use much wood for they had no axe, not even a stone one. They cut trees by burning them slowly through and keeping the fire under control with water or by wedging of chips with deer antler wedges. Small saplings they grooved with a stone knife and then they could break them off.

To build a house, they first dug the hole, about the size of what we would call a very small room. Sometimes it was circular, sometimes oblong. Around it, they planted poles, with their tops leaned together. If the hole was circular, this gave the house a pointed shape, like the tipis we see in pictures of buffalo Indians, only much lower. If the hole was oblong, the poles stood in two rows down the long sides. They leaned together in the shape of a gabled roof, such as we see on barns but without any walls under it. Over the poles the builders laid bark or brush or cattails or sometimes woven mats. They left a very small door, just large enough to crawl through and a hole at the top, where the smoke could go out. For a cold weather house, they often heaped earth over the walls, to make them thick and air-tight. For a door, they tied together some bundles of grass. The family leaned this against the opening on the inside when they wanted to keep out the wind and on the outside when they were away. That served as a sign that the house was unoccupied and none should disturb it.

Inside the house, there was a fire in the center, under the smokehole. Around the edge lay mats of rushes or bundles of grass on which the family



Plate 2. Winter homes: granary, circular house, woman's hut, woman grinding acorn meal, man tying net.

slept with their feet to the fire. On one of them, the old grandfather lay in the evening, smoking, with his pipe straight up in the air, for that was the position in which it worked best. From the roof hung bows and arrows and baskets and deerskin bags for paint and necklaces. Near the wall stood a few basin-shaped baskets holding food that had been brought from the storehouse.

The woman generally did her cooking outside in the light. There she had an arbor on four posts or just a windbreak made of brush. In its shelter, she kept the big stone, hollowed at the top, or the wooden mortar where she pounded her seeds to flour. She had a long stone cylinder for the pounding and sometimes a flat stone with a smaller one to rub against it for grinding. A few pots and baskets were her cooking and serving utensils.

A little way from the house, especially if this were a desert family, would be found her granary. It was an enormous basket-like container, as big as a barrel but often without top or bottom. She put it together by weaving arrow weed stalks, with all the leaves on, loosely into one another, so that the result looked like a giant bird's nest. It was five or six feet high and sometimes six feet wide. If it were for the large mesquite beans it stood on a stone, instead of a bottom and the stone was raised on supports of stone or wood so that no rats or gophers would get into it. If it held acorns, which were smaller, it had a bottom and might stand on logs.

Some distance from the house there might be a hut of branches leaned together. This was the private place where the woman herself would go once a month when the magic descended upon her which made her dangerous to men. She would also retire there out of sight to have her babies and she would send her daughter there for a whole month when the girl first came of age. Not all of our tribes had these houses but at least they kept their girls out of sight once a month and would have thought it very shocking not to do so.

The houses of relatives would stand nearby but not so near but that each family had plenty of space and privacy. If this were the winter settlement where the people spent the most time, there might be a small, tightly built house where the men took their sweat baths. And possibly there would be a large house where the head man lived, keeping the sacred objects with him. Near it was the high fence made of brush which was the meeting place for ceremonies. In the summer, however, one might come upon the family anywhere among the valleys and mountains, in the seed-gathering places to which

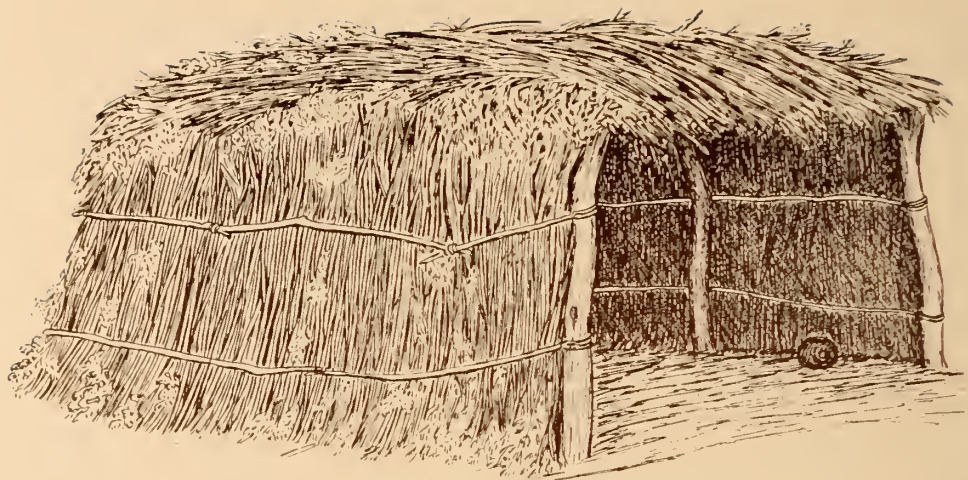


Plate 3. Summer arbor of Diegueno Indian family.

they went every year. Perhaps they put up an arbor to shield them from the sun or, if there were trees, simply camped under them without troubling to build anything.

WHAT DID THEY WEAR?

In the balmy climate of California, clothes were not necessary. The moderns on the beaches are just beginning to realize the benefit of sunlight on their skins but the Indians had it constantly and it must have been one of their chief aids to health.

The men, in every day life, wore nothing at all though occasionally they might put on a breech cloth of skin. That does not mean that we must picture them without decoration. They put the ornament directly on their bodies by means of tattoo and paint. Tattoo means the pricking of patterns on the skin and then rubbing in a black dye, or soot from the fire. Men made lines in this way on their faces and sometimes on their bodies which lasted permanently. Sometimes they painted their bodies with lines of white, made from clay. Also, they had handsome necklaces, earrings and arm bands made of shells: long ones, round ones and pointed ones, arranged in elaborate patterns.

Women wore more covering than men. They wore a skirt for modesty and a cap because they carried the loads for the family and could not have a packstrap chafing their foreheads. But that was all. They had no cloth and



Plate. 4. Ancient costumes: skin loincloth for man, fringed opron for woman.

few large animal skins. So they contrived skirts and caps out of such vegetable material as they had: shredded bark, or fibres of milk weed or Indian hemp.

The skirt was simply a long fringe in two pieces, a short one in front and a longer behind. Sometimes the front one had a little netting at the top with fringe below. The back one was a long, thick fringe which came, perhaps to the knees. This was a common costume with the women of California, so well known that it is called the California double apron. The cap, the other piece of costume, was round like a Turkish fez, strongly and tightly woven of fibres, like a little basket. The woman did even more tattooing than the man. She often covered the whole upper part of her body in a lattice pattern which looked like a permanent garment. She, too, was loaded with shell necklaces and earrings though, in those days, it was the men who wore the most ornaments, not the women. Children, when they were little, wore nothing at all. When little girls were eight or nine years old, they had skirts like their mothers while little boys continued not to be troubled with clothes.

For journeys and for cold weather, the people needed a little extra equipment. These warm country Indians did not wear mocassins. Usually they went barefoot but, for long journeys over the sharp lava rocks, they made sandals out of yucca fibre, with soles almost an inch thick. For winter, they needed some sort of cloak. Sometimes, they could get a whole deerskin or a sea otter skin to wrap around their shoulders like a cape. They might even have two deerskins or several smaller skins tied together with thongs. Principally, they used that very clever piece of handicraft which has been described for the Paiute, a blanket woven of strips of rabbit fur. All over the Southwest the rabbits have been used for this purpose and a softer and more flexible covering could hardly be found. On foggy mornings, a man would wrap this blanket tightly about him, then take a smouldering piece of wood from the fire and hold it so that the wind blew its heat toward him. Thus he could go out of doors in fair comfort.

Many men wore their hair very long and wound it into a knot at the back of the head. To keep it in place, they used the knives which they always carried with them and which were sometimes of stone, with long wooden handles, sometimes of bone. Near Santa Barbara and Los Angeles, the women wore their hair long with well trimmed bangs. In the rest of the country, they cut it, with stone knives, to the length of a long "bob". They brushed their hair with a brush like a whisk broom, made of fibres bunched together. They

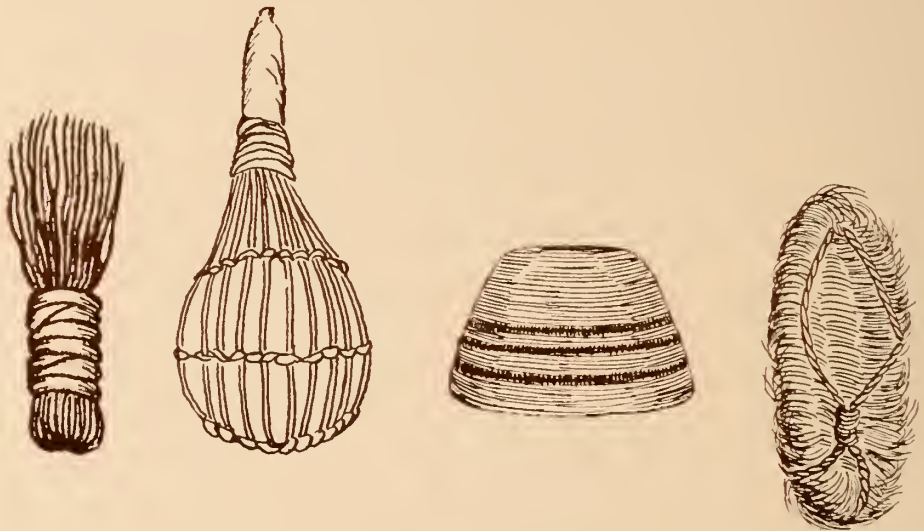


Plate 5. Hairbrush, seed-beater, waman's basket cap, yucca fibre sandal.



Plate 6. Eagle feather dance skirt (Diegueno).

washed their hair and their faces with lather made from grating the root of the yucca plant which grows in desert country. It makes a lather so rich and soapy that White people call it soapweed. Some times they gave their hair special treatment by plastering it with white clay which they left for twenty-four hours and then washed off—an excellent measure for cleanliness.

We have described the everyday costume for this warm country. Women had nothing else, except when they put on an extra shell necklace or two, but some men had an extra costume to wear for ceremonies. Not all men could wear it. It was the uniform for dancers, chiefs, and medicine men. It did not even belong to the man who wore it but was kept in a special bundle in charge of the chief.

This costume was not made of the fibre which the women used. Fibre was not striking enough, but there was only one other thing to be found—



Plate 7. Eagle feather head-dress (Diegueno).

feathers. For their ceremonial dress, the men used only the feathers of the eagle or its relatives, hawk and condor. From them, they contrived their famous eagle feather skirt. It was made in the same way as the woman's front apron, a piece of netting that hung from the waist half way to the knees. Sometimes it was merely an apron and sometimes a very short skirt. To the bottom of the netting were fastened long eagle feathers so that they stood out when the dancer whirled. With this skirt, a man wore a headdress of eagle feathers bunched like an enormous wreath. At either side of his head he wore a stick, about the length of an arrow, with a bunch of split hawk or owl feathers at the top, sticking upright in his hair. Sometimes men wore one or two of these sticks without the feather wreath. Sometimes, too, men wore upright crowns of various kinds of feathers but with no streamers like those of the Plains Indians.

Sometimes they wore, across the upper part of the body, a wide band passing over one shoulder. It was made of feathers of small birds laid cross-wise, the tip of one overlapping the quill of the next and gummed to a buck-skin band or strung on three or four cords. With this costume, they painted the upper part of the body, arms, and legs, with wide white horizontal stripes. It was a very impressive ceremonial dress and we shall hear more of it later.

WHAT DID THEY EAT?

The climate of California was kind. Without doing any farming, the people could find enough wild roots and seeds and fruit to feed them all the year without want. Lists have been made showing at least sixty wild plants that they used for food, moving from place to place as they ripened. Woman was the gatherer. She put on her basket cap and took a huge, beautifully patterned basket shaped like a deep basin. For carrying it, she had a hammock-like net which she slung on her back by strings passing from its two ends across her forehead. She could place the basket in the net or take it out and hold it in her hand. Generally, she was not alone but in a laughing group of other women with their babies lying atop the baskets, strapped to cradleboards which we shall describe later.

In the spring, they were all camping at some place where green shoots could be found, such as lambs quarters, clover, watercress, wild celery, rushes, or, in the desert, the stalks of the sage and yucca. The yucca has a large white flower which blooms in early summer and since the desert women could get no leaves, they cooked this flower and that of the ocatillo, also.

California, in those days,

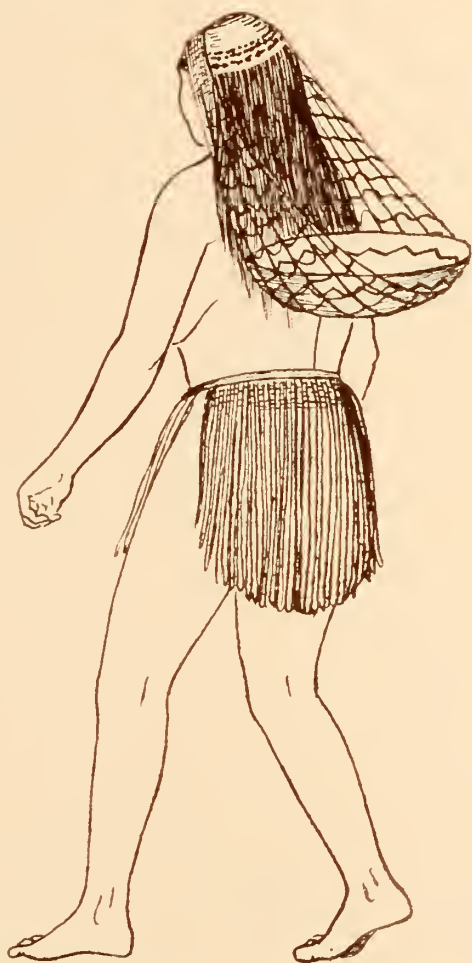


Plate 8. Woman's carrying net and basket.



Plate 9. Cracking acorns and pounding acorn meal in rock hallow.

had not many fruits but the Indians found choke-cherries, Christmas berries, elderberries, and a few gooseberries, blackberries and currants. When they could get enough of any fruit, they dried it in the sun and kept it for winter. For this, elderberries were particularly good. There were some wild plums but so small and bitter that what the women used was not the fruit but the stones. They ground them into flour and made mush.

Though they have sometimes been called Digger Indians, they did not dig so many roots as a great many other peoples. Their soil was too dry for the moist roots of the lily family that are really good to eat. Their greatest crop was acorns, and their favorite food was acorn mush. There were six varieties of acorns in southern California territory and they picked them all. It is none too easy to make anything eatable from acorns but they had worked out a system. First they gathered them, then cracked them on a stone. This did not actually bring out the kernels so they left them to dry in the sun. Then they pulled out the nut meat with a sort of nutpick made of bone. The next step was making the kernels into flour and this they did by pounding. The pounder was a long rounded stone, and the bowl to pound in was a hollow in some big rock nearby.

Now, they had flour which was pinkish brown, of the texture of whole wheat. But it was not eatable, for acorns contain tannin which is a poison. How the early Indians worked out this part and its remedy, no one knows. One would think that, when they found acorn flour was poisonous, they would have stopped eating it. But not at all. They found that if enough water were poured through the flour—boiling water for preference—the poison would be washed out. We call this process "leaching." So they poured water through their flour eight or nine times. What did they put the flour in? A basket was one arrangement and a very good one since it allowed the water to run through the openings. But if they had no basket, they placed the flour in a hole in the sand. Only the bottom layer of flour would be sandy and that could be washed. Then they poured on the hot water and let it seep away through the sand. Cold water would do the same work but they had to use much more of it.

We must think with amazement of the time that the ancient housewife put on this task, where the work of the modern one starts with flour already made. When the flour was ready to eat it was boiled in a pot with water. It thickened when boiled, like oatmeal, and when it was cold, it could be sliced. Moderns who taste the pinky gelatinous slices want salt but old Mis-

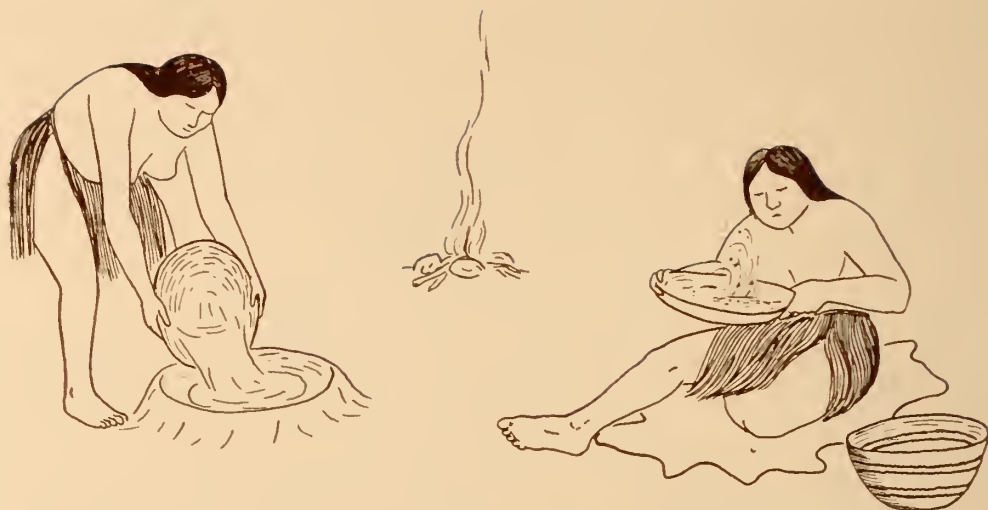


Plate 10. Leaching acorn meal and winnowing acorn flour.

sion Indians think there is nothing equal to the flot sweetish taste of pink acorn gruel.

When we look over the menu of those early Indians, we find that they had every class of food that modern people think desirable. The only difference was that they had only one thing at a time, while it was ripe. Then they went on to the next.

All this gathering and pounding was woman's work and a very continuous work it was in spite of the charming climate which kept life so easy. The meat had to be brought in by the men.

WHAT MEATS DID THEY HAVE?

There was not very much big game in the country. The best was the deer and that the hunter chose with the greatest care. Not all men could do it. Those who could, took a stuffed deer head and placed it over their own heads. Then they took two sticks in their hands and tried to walk on all fours like a deer. The deer has not very keen sight and unless the wind was blowing from the man to him, he was deceived. Then the man could shoot him easily with bow and arrow. But sometimes the man simply hid behind trees until he could shoot. Or a number of men got together, found a herd of deer and surrounded and drove them over a precipice.

But there were not many deer in the country: the day-by-day meat

supply was rabbit. All over open western country, there are numbers of rabbits and the Indians everywhere used them not only for their clothing but for meat supply. All the hunters set traps and nooses for them and when they were out hunting, they carried not only a bow and arrow but a rabbit stick. This was a curved stick a little like a boomerang, though it would not come back as some boomerangs do. It was excellent to throw at a running rabbit when a shot with bow and arrow would be difficult. But best of all was a long net stretched across a patch where rabbits came to feed. The Paiute did this too. Men ran around with branches, scaring the rabbits until they ran toward the net and caught their heads in it. Then they could be killed with a stick or a stone.



Plate 11. Ceremonial throwing sticks (Diegueno).

Besides rabbits, there were packrats which could be burned out of their nests and other rats, mice, and ground squirrels which could be trapped. The California quail flew up from the bushes in coveys just as they do now and there were ducks and even songbirds to be killed with bow and arrow or a thrown stick. Some Indians lived on the coast where they could fish with nets, spears or bone fish hooks. Those who lived inland could come over in the fishing season and trade with them.

WHAT DID THEY HAVE TO WORK WITH?

We can picture these people moving about through the warm California valleys, camping in each place long enough to pick everything that was there and storing the rest so that they could come back to it. Of course they could not take much around with them for their main way to carry goods was



Plate 12. Basket hopper attached to stone for grinding ocorn meal.

in a huge basket on the woman's back. Nor did they have much out of which to make things. There were stones, there were the bones of animals, and there were grasses and plants. Out of these they contrived almost everything that they needed.

Anyone who has explored around an old camping site of these Indians has seen the holes in the rocks, wide enough for a man's fist and anywhere from two to ten inches deep. These were the women's kitchen utensils, the pounding places for acorns and other things and if the camp has not been disturbed, the long, smooth pounding stones may be found lying near. Instead of carrying a pounding bowl around with them, the women placed their acorns on the rock wherever they were and, with pounding year after year, they wore

a hole. Finally, it grew too deep for comfort and then a new hole was started beside it.

To complete the pounding bowl, these early Californians used a very clever system. Until the hole was deep enough, the acorns would fly around on the flat rock. So they made a bowl-shaped basket without a bottom. This, too, would not stay in place unless they stuck it to the rock. They stuck it with something which they discovered for themselves. This was natural asphalt, the same strong gluey substance which the Whites now use for roads. When heated, it becomes soft, like glue and then it cools hard as rock. Dark rings may still be seen around some of the pounding holes where basket rims were fastened with this natural glue. Sometimes, if a woman could find a good round stone with a hollow in the top, she might make it into a special pounder which she could keep inside her house. She would not, of course, carry it around with her: she would bury it at the camp to wait until she came back next year.

During all the warm autumn days the woman was pounding acorn meal for the different oak trees ripened, one after another. Then, too, she pounded the big sticky beans that grow on the mesquite tree (pronounced mess-keet). Besides that, there were the seeds of all the flowering plants. We would not think any one could have the patience to gather those tiny black seeds and to grind them into flour. But the woman of southern California used every plant she could find. However, she could not manage the little hard shelled seeds very well in her rock pounder. She found it easier to lay them on a flat stone and to run another stone over them. Many Indians in the Southwest had this kind of a grinder and they call it metate (met-ah-tay). It was necessary in the kitchen of olden days as a mixing bowl is now.

WHAT DID THEY MAKE?

For her other kitchen utensils, she made baskets and pots. We have mentioned, in the paper on the Paiute, that there are two main ways of making baskets called twining and coiling and that the first thing to know about a basket is which of these has been used. Twining is a system somewhat like weaving where the foundation sticks of a basket are tied in place like the ribs of an umbrella and the filling is woven in and out through them. Coiling is the system like sewing, where the foundation is a continuous rope of grass or twigs,



Plate 13. Coiled basket, star design, used for storing seeds and other foods in the house.

wound round and round the basket in circular layers, one above the other and sewed together with a piece of thin vegetable material, pushed through with an awl.

The southern California women used mostly coiling and anyone who has seen many of their baskets soon recognizes the big bowl sewed tightly with sumac or rush striking. The colors are always sober: straw color, red, brown and black. All of them, except black, were made with the natural reed which was light colored when young and dark when older. To get the deep black that looked so well for outlining, the woman soaked the reed in mud or dyed it with elderberry.

We can find a few of these baskets for sale now and sometimes a dealer explains how the pattern is a snake or a star or a flower and how much this symbol meant to the Indians. Yet the fact is, we really do not know about any such meaning. As a rule, the women made the pattern they were used to

and the pattern their mothers had made. The meaning is often read into it by the modern White man, who thinks it sounds well.

The women were content with one style of basketry and one shape. Their baskets were almost always bowl shaped, some large and some small. Women made huge bowls for storage and small ones for plates and cups and for their own hats. Then there was another large one that they carried on their backs for gathering seeds, a flatter one for beating them free of shells and another flat one for shaking the seeds, with hot coals, to dry them. Almost all of these baskets were patterned. Even if a basket were to be scorched with



Plate 14. A coiled basket in the large size used for carrying in the hammock or for winnowing seeds. The elaborate pattern is of a kind made in recent years for sale.



Plate 15. A coiled basket (Diegueño) in modern oval shape but with an old pattern.

hot coals or to stand in a dark corner of the hut filled with provisions, the woman took time to weave in, with different colored reeds, a beautiful design. She made just a few rough baskets for she had to manage somehow a strainer and something to carry heavy things. So she used the twining method to make loose, openwork baskets in which she could put her acorn meal while she poured water through it to wash out the poison.

If she were a Diegueño, who lived on the coast, she might do her cooking in stone bowls. These were not home made but brought in trade by the Chumash or Gabrielino, sea going Indians who came in their long plank canoes from the islands of Santa Barbara Channel. They got a soft stone called steatite, or soapstone, on Santa Catalina Island, hollowed into bowls and traded it up and down the coast. Several of our tribes used such bowls for ceremonial purposes but the Diegueño actually cooked in them instead of in pottery. Some Diegueño, however, used tall jars for hiding away the bones of their dead.

A woman of the Cahuilla, Luiseño, Cupeño, and perhaps the Serrano, made pottery. She hunted near all her camping places for good, smooth clay,

free from sand and stones. She gathered a basketful, pounded it up and mixed it with fine, crushed rock to make the jar firm. When she had plenty of time she sat down before the house one day, with her little girl beside her. She wet her clay and rolled it into a string like a very long sausage. Then carefully she coiled it round and round to form a jar.

As the jar grew, she had to give it the right shape. People in old Europe used a wheel to shape their pottery but no American Indians had anything like that. Instead they patted and scraped the clay, often with their hands. The southern California Indians had two little tools and each woman kept her own very carefully. One was a smooth round stone about as big as ones fist. This



Plate 16. Cahuilla alla, or water jar (found in a desert cave placed in a nest of stone and yucca, with a "spirit stick" behind it.)

she placed inside the jar to hold the wet clay firm. The other was a flat piece of wood with a handle, looking like a tiny shovel. When she had built her jar up a little way, she would stop to let the wet clay harden. Then she would move her smooth stone slowly around inside the jar and pat softly on the outside until the walls were smooth and even. People who see them now wonder how she could have made them so perfect, measuring the curve with nothing to help her but her own eyes. When the jar was shaped it was allowed to stand in the air many days till the clay was thoroughly dry. Then she placed it upside

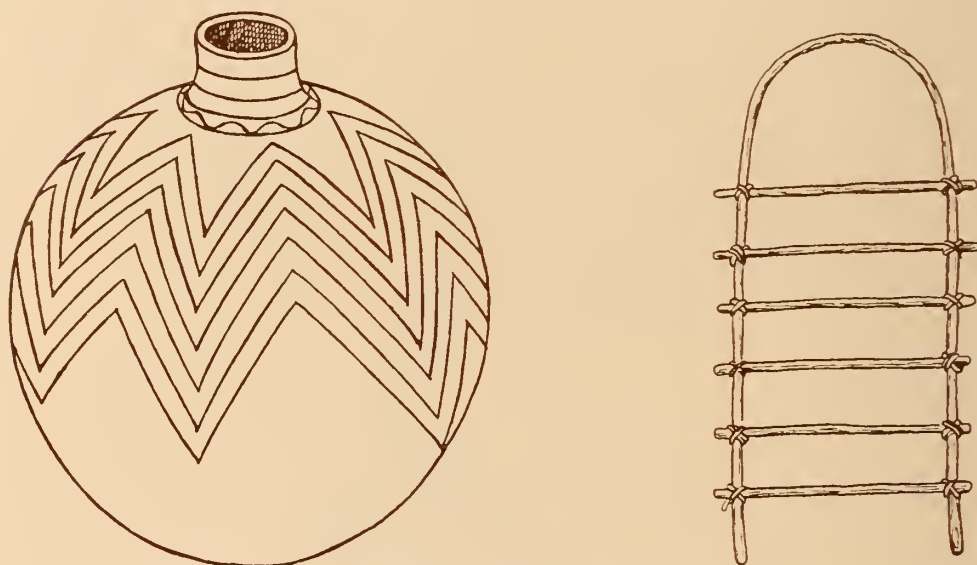


Plate 17. Painted storage jar, Cahuilla; frame for child's cradle board.

down with a group of other jars and built a little bark fire around and over them. After this baking the clay was hard and the jars were ready for use.

Just a few women, who wanted something pretty, used to draw lines and angles on their jars, before baking, with red or yellow clay. The jar usually came out red and the pattern was a darker red. Cahuilla and Luiseño women sometimes made dots and lines around the top of a jar like the tattoo marks they had on their own chins. It sounds like a simple pattern to people used to having their dishes covered with figures and flowers. But the woman who drew every line herself, with a little stick or a feather dipped in wet clay, found it quite hard work enough. Once in a great while, a woman must have found a black rock which she could pound up and use for paint because now and then

we find old jars in the desert, with black paint on them. There are not many of these, however, and not many more of the jars with the dark red lines. The jars a woman used every day were plain and useful.

One was the big pot with the wide mouth for cooking acorn mush. Such jars are used to this day and, at the fiestas, a few old women may be seen sitting peacefully for a whole morning, stirring the bubbling, pinkish mass over a small camp fire. Then she made a small jar for carrying water, perhaps a few bowls and her husband's pipe which was nothing but a clay tube, wider at one

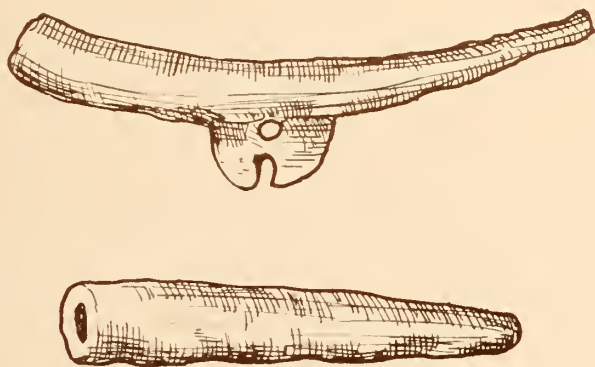


Plate 18. Man's clay pipes.

end, like a cigarette holder. Her very best jar was the graceful, large one, with a small mouth, in which she stored her seeds. In lonely places, people still sometimes find these big jars with the tiny mouths in which some desert woman placed the seeds she had picked till she could come back that way again and use them up.

Her pottery and basketry kept her busy whenever she was not gathering food, and her husband, at the same time, was working just as hard. He did not make baskets but he had to do something very like it in order to get tools for his rabbit hunting and fishing. With many Indians, the making of string and nets seems to be men's work and the southern California men had plenty of it. They took the tough Indian hemp, or milkweed or even nettles, pounded out the fibres with a stone and twisted them into string by rolling them up and down on their bare legs. Then two or three men would get together, place some stakes in the ground and painstakingly loop a huge net, six feet high and thirty or more feet long. This was to put across the end of an open space so that they could drive rabbits into it and catch them by the dozen. Then they

made fishing nets, large ones to place across a river and catch the fish as rabbits were caught, and small scoop nets to dip fish out of clear water. They also made the hammock shaped net, in which the woman carried her gathering basket and they twisted up the fibre to make whisk brooms, large ones for the floor and smaller ones for their own hair.

The man had to look about for stones, too, so that he could make himself a knife for skinning rabbits, and different sized arrow heads for hunting. His arrow shaft was usually of light cane, with a short piece of hard wood, generally greasewood, at the forward end (the foreshaft). To this the stone point was glued on with natural asphalt and fastened with windings of sinew. For small game, he simply sharpened the hard wood foreshaft and did not waste a stone point. The rear end of his arrow bore three hawk feathers, or rather vertical halves of feathers, again fastened with sinew and asphalt. For straightening the shaft, he had a piece of soapstone, with a long groove of exactly arrow size. He heated this and ran the shaft up and down in it. Finally he smoothed the shaft by running it up and down in a grooved lava rock, whose rough surface acted like sandpaper.

His bow was usually of willow, four or five feet long though he also used the harder woods, elder, ash and mountain ash. It was simply made, with only a slight curve, scarcely tapering at the ends and with no backing of sinew such as some Indians used. He sometimes carried a flat, curved stick, to throw at rabbits or other small game and, in a later paper, we shall find that the Pueblo Indians of the Southwest did the same.

The most interesting piece of equipment made by southern California Indians was the big canoe. This, of course, was only used by those who lived along the coast and the Indians of our actual story may not have made it at all but only traded with more skillful people. The Chumash and Gabrielino, who were mentioned at the beginning of the paper as being almost gone, lived on the islands opposite where Santa Barbara is now on the nearby coast. They made real boats, not of birchbark, like the eastern Indians and not of dugout tree trunks like some in the south but of planks fastened together, somewhat as the White man's row boat is fastened. The modern boat uses nails, with tar to fill the cracks tight. This ancient boat had the planks lashed together, with leather thongs passed through holes along the planks. The cracks were filled with native asphalt. The planks of which it was made were split out of pine

trees with a deer antler wedge. The bottom was not flat, like that of the average rowboat, but sharp, made by lashing two planks together at an angle. The bow and stern were high and the boat was moved by men kneeling on the bottom with double bladed paddles like those sometimes used now for canoes. Some boats were large enough to hold twenty people.

The Luiseño and Diegeño, who lived on the coast, sometimes used such boats, at least for fishing. The Chumash and Gabrielino, however, made long trips in them and that was how a great deal of material was brought from their islands for trade.

The coastal Indians had another way of traveling on the water which can also be found among the Paiute of Nevada. This is a raft, made of bundles of cattails, tied together in a shape like a huge cigar. It was very light and, in still shallow water, a man could stand on it and pole himself along pretty well. If it got water logged or broke, he could pull some cattails and make another.

The women's work, among the California Indians, was much more constant than that of the men. Women were up before dawn every day, bringing water and sweeping the floor of the straw hut. As soon as this was done, the housewife started making the day's gruel for, since she did not make bread, gruel was the staple food. First, she cleaned some of the wild seeds which she kept stored in a jar; then she shook them in a basket with hot coals to make them crisp. At last, she knelt by her grinding slab or her mortar while she reduced them to flour.

This was a morning's work and, generally, the family did not eat until it was finished. They did their early chores without any breakfast. When, at last, the gruel was cooked and her family had been fed, the woman might brush the children's hair with a brush like a whisk broom, made of fibres bound together. Then she would sit down for the rest of the day to the neat and beautiful basketry which was her chief possession. This, of course, was on the days when she was not gathering food. At such times, the whole family was out in the sunshine all day. They worked long hours but there was a peacefulness about the slow, regular movements which took all the strain away from work. Even the children who helped were getting exercise and a little pay while they learned.

The man of the family had no garden to tend so when he was not helping with the heavy loads of wild food, he was off with net or spear or bow and

arrow looking for meat or fish. No people ever had a more completely out of door life, for their little thatched hut was used only in cold and rain of which the California climate gave them very little. Perhaps it was the peace and healthfulness of their lives which gave time for the very beautiful mythology and songs which these Indians have created.

HOW DID THEY MAKE MUSIC?

Of course they made musical instruments for no matter how simple the life of an Indian tribe, it was never without music. But the instruments, as a rule, do not play a tune. The tune is for the voice and the accompaniment is a rattling and beating in rhythm. Indians excel in rhythm which is much more varied and interesting than that of White music, and they invented a large number of rhythm instruments.

The Indians of southern California made flutes which could play a

few notes and which boys used to make music for the girls. Sometimes they used a wooden whistle and sometimes a man tapped on his bowstring to make a musical twang. For important occasions, they used rattles. The most usual one was made by gluing two land turtle shells together, with some pebbles inside. A stick passed through the shells and projected as a handle. They also used a pair of large cockle shells in the same way or tied a number of deer hoofs to separate strings and attached them in a bunch to a stick. For one ceremony, they always knocked two stones together with a ringing sound. To announce another, the Luiseño whirled a wooden slab on the end of a string, making a noise like rain or thunder.



Plate 19. Coiled basket used for storing seeds and other foods. the stor and zigzag patterns are very common ones.

INDIANS OF SOUTHERN CALIFORNIA

LIFE IN THE BAND

WHAT WAS THEIR GOVERNMENT?

THE Indian family is never to be pictured wandering about the mountains alone. Families always went in groups, with a head man, and they had special gathering places which they visited every year. If they went off their own beat, they would be trespassing and the only way to get the things that grew there was to trade with the people who owned them.

The families which camped together were all related. That is, their men were. They could count back through their fathers and their fathers' fathers to some man who had been the ancestor of all of them, just as modern White people do. When a White man says he is a Jones, he means his father was a Jones and his father's father was a Jones. He says nothing about his mother and, as for his grandmothers, he may not even know what their names were. Of course, that is only one way to count descent and there are many people in the world who would remember the mother's people and pay no attention to the father's.

However, our southern California Indians counted through the father. A group of men who were related in this way lived in a little stretch of country and felt that they owned it. We may call this group a band. Each tribe had a number of such bands, sometime twelve or more. The people of a band thought it wrong to marry one another, so the men all brought wives in from somewhere else and the women went outside to marry. That kept a continual mixture going on among the bands.

The Cahuilla and Luisiño went further than this. They divided the whole tribe into two parts, some of the bands in one and the rest in the other. The two parts were generally called Wildcat and Coyote and the rule was that every Coyote person must marry a Wildcat and every Wildcat must marry a Coyote. Besides that, the two helped each other in different ceremonies and gave each other gifts. The Serrano, the Cupeño, the Mountain Cahuilla and Diegueño did not follow this arrangement.

But all of them had the division into bands. Each had a name and regular camping territory. Generally, there was one chief village where the band lived most of the time, and other camping places where they went while they were gathering food and lived under a roof on poles or even under the sky. Sometimes two bands decided to live together and to share their government, but not often. The government was very simple. Each band usually had a head man who was a guide and shepherd to his people, giving advice and settling quarrels. When he died, he passed the office on to son or brother or cousin as he saw fit.

Besides being a judge and leader, he was also a priest. He kept a bundle wrapped up in basketry matting which contained the sacred property of the band: magic eagle feathers and wands tipped with crystal and sometimes the costumes for sacred dancing. He lived in the largest of the grass huts: the one which was used as a council house and a dancing place for ceremonies. It was his business to take care of the sacred house and the bundle, to decide when the ceremonies would be held and to take the leading part. He had an assistant who called out the ceremonies and kept order while they were going on. Besides this, there was sometimes a singer, an old man who knew the creation story from end to end. Perhaps there was a special dancer for the eagle dance and for the ceremony of drinking Jimson weed which we shall describe later.

It was a very simple form of government and order was usually kept, not by laws and police but by the feeling of every one that his neighbors were very close to him, always needing his help and giving him theirs. If once he displeased his neighbors and made them hate him, life would hardly be worth living so he did his best to keep on good terms with everyone all the time. "What causes wonder" said an old Spanish priest who was surprised at these simple arrangements, "is how these towns could keep in peace and quiet," for "there were very few fights and quarrels among them." Just one crime was thought to be really serious and that was using up the food which had been gathered by all the people and given to the head man to use for feasts. If any one helped himself to this, says the Spanish account, he was killed. But for any other crime, he had either a lecture by the band chief or the neighbors were left to treat him as they thought best.

We can imagine that there was very little war among people as busy as the southern California Indians. The only times when it happened were when one band trespassed on another's territory, but the fight that followed did not last long. As a rule there was enough food for everyone and everyone had his time full with gathering and hunting and laying up enough to keep his family.

WHAT WERE THEIR GAMES?

But, like all Indians, they could always spare time for games. The favorite game for young men was shinny, with a curved stick like a modern

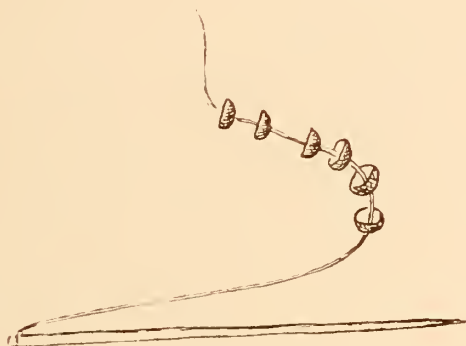


Plate 20. Ring and pin game.

hockey stick and a wooden ball. An easier game, played by women and children too, was ring and pin. Many Indian tribes play this game, which consists in running a string through a number of rings, tying one end of the string to the last ring and the other end to a pointed stick. The game is to throw up the rings and catch as many of them as possible on the stick. Indians made their rings out of all possible materials but the southern California Indians had a very good one at hand. That was the acorn cups of the large oak whose

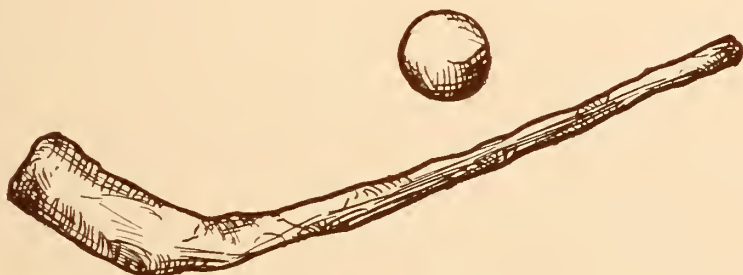


Plate 21. Shinny stick and ball.

acorns they sometimes used for food when they could not get the smaller and softer ones. They punched the middle out of the ocorn cup and left the rim which made a very neat ring and was perfectly round.

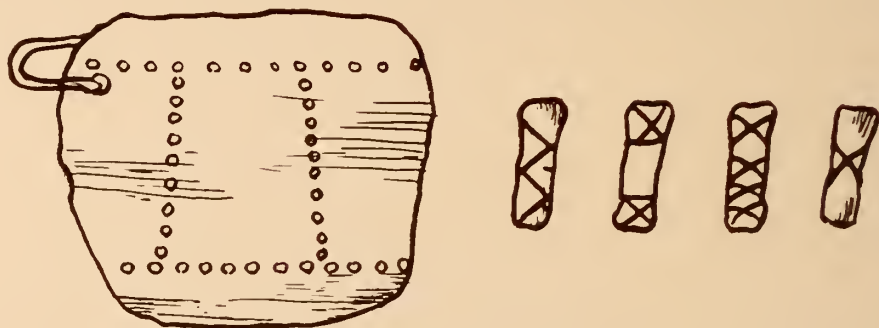


Plate 22. Stick dice and board.

Old people played dice or guessing games. Their dice were four long wooden sticks pointed with different designs. If the stick fell right side up, it counted a certain number and if wrong side up, nothing. But their guessing game was the most popular of all and may still be seen at any California Indian ceremony. It now goes by the Spanish name of "peon."

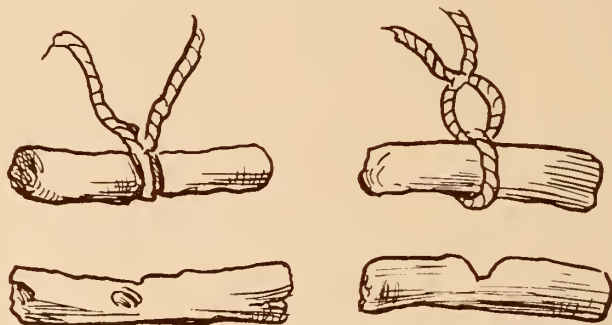


Plate 23. Bones for hand game.

Peon is a little like the American "Up Jenkins," a game where members of one side hide something in their hands and the other side guesses where it is. In this case, the objects hidden are lengths of bones, tied to a finger by a string. Eight men play or sometimes only four. When eight play there are four on a side and they take their places kneeling opposite each other with an umpire at one end to hold the stakes. The four who are doing the hiding take eight little pieces of bone, a black one and a white one for each man. They are to

hide them in their fists and the other side is to guess where the white ones are. They make a great business of the hiding, holding a blanket up in front of the line and clutching it in their teeth. Sometimes they do without the blanket, and in that case they sing to keep the other side from noticing too closely how they move their hands and their friends, standing behind them, sing too. Then they drop the blanket and kneel with their arms folded. To guess where the the white bones are, the other side has only the expression of their faces to go by. Their guesser, before he speaks, keeps pointing to one hand or another, trying to see if the owner will give himself away. But the owner is singing at the top of his lungs and keeping all expression off his face. It is a very clever guesser who can gain the least idea as to which hands hold the white bone and often his guess is simply luck. All the men who have bet on his side are leaning over behind him, eagerly watching the eyes of the hiding side for the slightest glimmer of expression. It is a real test of the "poker face" and sometimes it goes on all night, first one side hiding and then the other until one has won all the stakes.

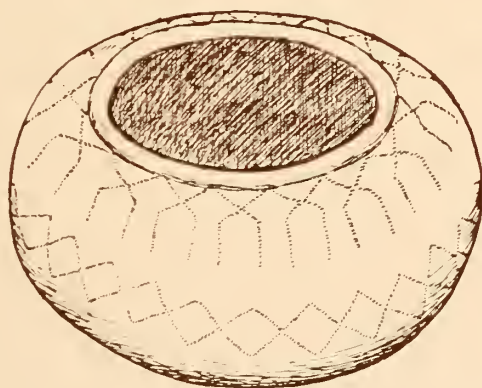


Plate 24. Soapstone bowl with incised decoration for use in boy's initiation ceremony.

INDIANS OF SOUTHERN CALIFORNIA

LIFE IN THE FAMILY

BIRTH:

THE southern California Indians took great care of a young mother before her baby was born. It was their idea that if she saw anything ugly or thought about the wrong things, her baby would be marked, so they kept her peaceful. They took care of her food also and never let her drink cold water or eat too much, since they thought these things would harm her. After the baby came, they kept the mother warm and comfortable by heating the sand on which she lay, since they had no blankets and mattresses. For a time after the baby had arrived, both the mother and father had to give up eating meat and salt. This was a sort of magical fast for the baby's health.

The baby was tied immediately to its cradle board: a frame of sticks like a ladder, tied together with string, and cushioned with bark. He wore no clothes but, when it was cold, he was covered with a blanket made of strips of rabbit skin, woven together with string, as a rag rug is woven. When he began to run about, he still needed no clothes and the sun on his body must have been a great means to health. On sunny days, he followed his parents about, trying to do everything that they did and on foggy mornings he stayed in the hut by the fire. He was not named until he was six or seven years old. Then all the band got together in the dance house. The head man himself danced slowly and solemnly, holding the child in his arms and then he called out the name of some dead ancestor which he wished to give to it.

A GIRL'S COMING OF AGE:

When the little boy or his sister came to be thirteen or fourteen, a very important time arrived for both. Girls generally married at fifteen so their coming of age at fourteen was the beginning of the life of a woman. The village did not feel that this great event was the girl's private affair. It was an important matter for which she should have the blessing of all the powers and should be instructed by the head man himself.

To make her healthy for all the time to come so that she should have strong children and many of them, they generally prepared a bed of hot sand, just as they did for sick people and for women after childbirth. With some tribes this bed was in the girl's own house, with some it was in the dance house and with some out in the open in front of the house of the head man. Often the people waited until there were several girls coming of age at the same time and had them lie side by side on the heated sand, covered with mats. They lay there for three days or more while first the women sang around them and then the men, special songs about the coming of age of magic personages and other ancient songs that were meant to bring power. While they lay there, the girls generally took only water and gruel and they were not allowed to scratch their heads except with a special stick or shell that was given them. All the people who took part regarded this care of the girls as a very holy ceremony designed to make them strong and good mothers. Everyone who came to sing was a helper, doing the girl a favor, so her relatives prepared gifts of food and baskets which they threw out to the singers of other bands.

The time on the warm sand varied in different tribes, from three days to a week or more. When it was over, the girl sometimes stayed at home for a while, still eating very little and not touching her hair except with a stick. Then came her instruction in the sacred things of the tribe. This was not the same in the various tribes, for we must always remember how different the Indians were, just as White American villages are different, even in the same state. We shall describe the ceremony of the Luiseño which was one of the most important of all.

The head man, whose duty it was to understand these sacred things, made a drawing on the sand to show how the world was made. The world, said he, was a flat circle and over it was the dome of the sky, supported on the arch of the Milky Way. To show her, he scooped a shallow hole in the ground. Then he outlined it with colored sand: white outside for the Milky Way, red next for sky and black inside for "our spirit" which must live inside the world, with the sky above it. The diagram may seem to us to need a great deal of explanation but to these Indians, who did so little drawing, every line stood for much that it did not show.

In the center of the sand picture was a hole, surrounded with a border of points. Within the different points, the chief placed little heaps of sand and

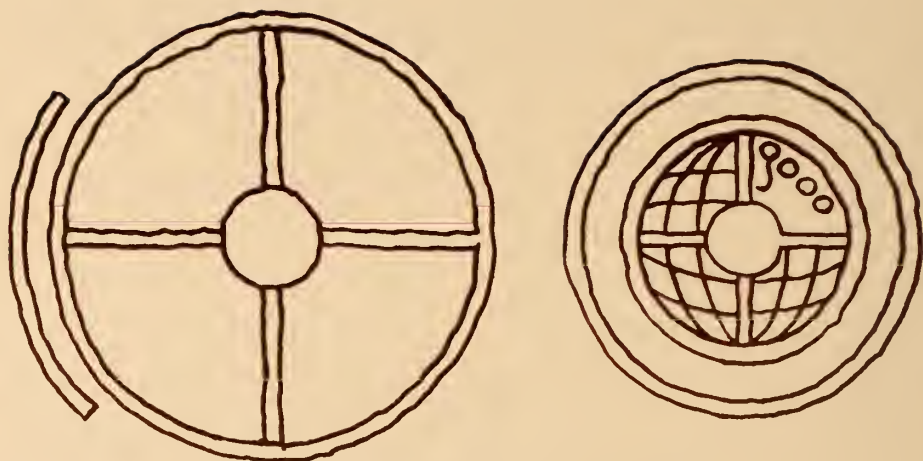


Plate 25. Luiseno sand painting for girl's initiation.

explained to the girl that one was the sea which gives the breath of life. Others were the rattlesnake and the bear, the stinging plants and various sicknesses. These things would harm her if she did not lead a good life, always dutiful and hardworking, thinking first of caring for her family.

Looking at those few red and black lines drawn on the sand, the girl was asked to think of the great world all about her, full of things she had never understood. But now she was to become a part of it. The chief mixed a lump of sage seed with salt—salt was something she had not been allowed to eat since the ceremony began and for her to have it now meant that the magic time was over. The chief placed the lump in her mouth, making it part of her. Then she leaned over the sand picture and let the lump drop into the small hole in the center of it. Thus she made herself part of the world. Then the picture was swept up and the sand carried away. The lump of sage seed would always be with it and the picture would never belong to anyone else but the girl or girls for whom it had been made.

The Luiseño also had a final ceremony when the girls ran a race out to a rock beyond the village. There they were met by the chief's wife who painted their faces and then put a design of the same kind on the rock. Once a month, for four months, this was done with the design changed every time. These rocks, with the lattice designs in red, may still be seen in southern California. They were a sign that another woman had been added to the band and that she would be as healthy, upright and industrious as her people could make her.

Sometime before she was ready for marriage, every girl was tattooed on her chin. All the Indians on the Pacific coast had this custom and their women thought it was as necessary to beauty as the modern woman thinks makeup is. But it was more than a matter of personal choice or fashion. The bluish black lines on the chin were a mark of womanhood which was solemnly put on, by a special woman who had to fast for days before she did the work in order to make herself fit for the duty.

Her instruments were a row of cactus thorns and a little black paint. She laid the girl down on her back and then carefully hammered in the design, not only on her face but sometimes on her arms and breast. While she worked she sang special songs. At last, she rubbed the paint into the pricked lines and then the girl must not touch them until the swelling had gone down and the black lines were clear. When all was complete sometimes the ground painting was made again and the girl was instructed once more about her duties in life.

Boys were not tattooed so often but they might have it done if they wished. A man who was to be a chief usually had marks on his wrist and elbow because he would want to measure the strings of shell money which the chief had to give to other chiefs at ceremonies.

A BOY'S COMING OF AGE:

For boys, the bond did a great deal more even than they did for girls. In the life of the southern California Indians, it was women who did the hard steady work but it was men who needed extra power for hunting and other hardships. He must get that power from magic sources and he must ask the unknown beings who rule the universe to help him.

A strange method of getting this power had come to the southern California Indians from the coast. Not all of them had learned it and, at the time when the Spaniards came, there were still some who had not heard of it and who did not give their boys any initiation at all. But to those who had learned this method of getting visions, it was the most important thing in their religion. It was the use of a plant which the Spaniards call toloache (to-lo-oh-chay) and the Americans, Jimsonweed.

Anyone who has driven through our southwestern deserts has seen this handsome plant, with huge white, trumpet-like flowers and spreading leaves



Plate 26. Sandstone bowl and pestle, probably used in Jimsan-weed ceremony.

like those of the cucumber. The root of it, if chopped fine and mixed with water, gives visions to those who drink it. But it is highly dangerous, for too much of it can kill. The southern California Indians used to give their boys a drink of this, watching carefully to see that they had just enough. Then they expected the boys to get a vision of some magic power which would help them in later life. When there were a number of boys ready to become men, the chief of their band would invite some other bands to the ceremony for this was a regular custom among our Indians. The home band always provided the feast but they asked some other band to conduct the ceremony; then later the other band would return the favor.

The ceremony is slightly different in each case but we shall describe that of the Luiseño who made more of it than any others. The ceremony was held at night. A cleared circular space fenced with brush was prepared outside the village and here all the boys were brought, each with an older man who was to be his protector and teacher. The older men had already been thorough the ceremony and each had an eagle feather crown and stick with a quartz crystal at the end, which was his special magic property.

An official of the visiting band pounded up the root in a hollow stone vessel, singing softly; then he sifted it through a basket and at last mixed the powder with water. The vessel in which the pounding and mixing was done was

considered very sacred. It was often made of steatite, a soft stone which can be cut with crude knives such as the Indians had and sometimes it was decorated with shell inlay, or was especially painted for the occasion. The legend was that this bowl, if it wished, could walk alone, rolling from side to side like a barrel.

The official stirred the drink and each boy bent down to take a swallow while the mixer held his head to see that he did not have too much. When each had had his share, all the boys and men went marching into the village dance ground where the people were waiting for them. They marched round a fire singing, or rather the men sang songs which were to influence the boys in the dreams now coming to them. Very soon the boys become dizzy with the drug and then each boy's teacher carried him back to the dark place where they had drunk the Jimsonweed. There the boys lay unconscious while the men went back to sing all night.

After this, the boys were expected to live on a little gruel for four days or a week. Meantime, the older men of different bands came and taught them the band songs. Among these Indians, almost all songs belong to bands and without the permission of the owners, no one could learn them. The more songs a man knew the more magic powers he would possess so it was necessary for the boys to learn and for the bands to teach.

The Luiseño and Diegueño Indians did more than most others in trying to tell their young people about the mystery of the universe. When the boys had fasted for some time, they were brought to the dance ground. Here a trench was dug and in the bottom of it was laid the figure of a man made from rope netting. The trench represented the grave and the rope figure was the human spirit. Along the figure's body were placed four stones. Each boy placed his hands on the edges of the trench, held his feet together, one on top of the other, and then jumped from stone to stone. If he jumped successfully without losing his balance, it was thought that he would have long life; but if he slipped, he would die young. Generally his teacher supported him to keep him from slipping.

The next part of the ceremony was a further explanation of the universe. This was a circular diagram on the sand something like that made for girls. The lines in it represented the earth, the sky and the Milky Way which is the abode of spirits. An old man carefully explained this to the boys, then he

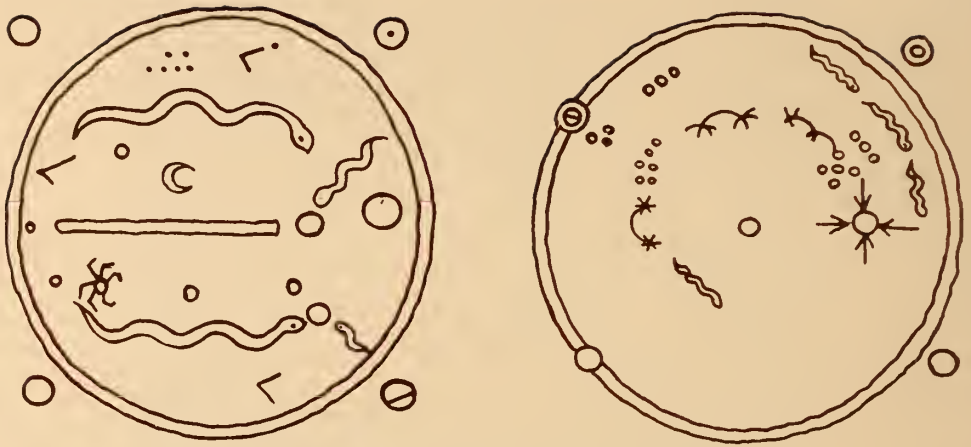


Plate 27. Diegueno sand painting for boys initiation.

made heaps of sand to represent the mountain lion, the rattle snake, and the stinging plants. He said: "These have been put into the world as vachers to punish you if you do wrong. If you do not believe, these are going to kill you; but if you do believe, everybody is going to see your goodness and you then will kill bear and mountain lion. Then you will gain fame and be praised and your name will be heard everywhere.—

"Harken, do not be a dissembler, do not be heedless, and not eat food of overnight (i. e. do not secretly eat food left after the last meal of the day). Also you will not get angry when you eat nor must you be angry with your elder relations.

"The earth helps you, the sky and wisdom in them see you. If you will believe this, you will grow old. And you will see your sons and daughters and you will counsel them in this manner when you reach your old age. And if when hunting you should kill a hare or rabbit or deer and an old man should ask you for it, you will hand it to him at once. Do not be angry when you give it and do not throw it at him. And when he goes home he will praise you and you will kill many and you will be able to shoot straight with the bow.

"When you die, your spirit will rise to the sky and people will blow (three times) and you will make rise your spirit and illness will pass you by and you will grow old if you heed this speech. This is what the people of long ago used to talk—what they used to counsel their sons and daughters. In this manner you will counsel your sons and daughters.

"Heed this speech and you will grow old. And they will say of you: He grew old because he heeded what he was told. And when you die you will be spoken of as those of the sky, light and stars. Those it is said, were people who went to the sky and escaped death. And like those, will rise your soul."

The boy knelt beside this painting just as the girl had done by hers and in the same way he made himself a part of the world represented there. He took into his mouth a small lump of sage and salt and let it drop into a hole in the center of the painting. Then an old man swept the painting together and the lump of sage seed with it. Men carried out the sand and placed it in a sacred place so that no one should ever walk on it and the lump of sage seed would always remain a part of it. No boy was likely to forget the strange wonderful experience when he had been given the responsibilities of a grown man. Many of them dreamed at this time that they were hunting or perhaps taking long journeys to trade, without getting tired, or playing the favorite games of football and racing. Or perhaps some animal sang to them a song that gave courage and skill. But whatever the dream was, it told them what their life was to be in the future and gave them courage to do the thing they had dreamed about.

Now they were considered old enough to take their share in supporting the family. In those days, supporting the family meant fishing and hunting—principally, deer hunting. But no young man was expected to eat the deer which he had killed, for the Indians believed that to do so would make him sick. He brought it to the council house where the old man sang over it and divided it among the people. Only after he had two or three children of his own was it safe for the young hunter to eat the animals he had shot. This was a way of teaching all young men that their first duty was to the village and to their families and that selfishness was a sin.

When a boy was eighteen, he had his last trial of manhood; at least among the Luiseño. This was called the ant ordeal. First came a night of ceremonies in the council house; then the chief and the older men took the young men outside the village to a hill where there were large nests of stinging ants. A pit was dug where one of the ants' nests had been. Then each boy was told to lie in the pit and let the ants crawl over him and sting. In some places, the old men collected the ants in a basket and placed them on the boys' bodies,



Plate 28. Medicine man making the sacred sand painting for the boys at the "coming of age" ceremony. Note body painting.

reciting a prayer for strength. The feeling was that if the boy could lie quietly and endure being bitten by the ants, it would make him strong so that in the future no arrows could hurt him. Finally he was asked to stand up and the old men brushed the ants off his body with nettles.

Then the boys came back to the council house and again the band chief made the drawing on the ground which told about the universe and the man's soul. Again he instructed them always to work hard and respect the rules of the tribe so that no harm would come to them. Again the boys took into their mouths the little lump of sage seed and dropped it into the center of the painting. Then the painting was swept together. The boy had been graduated. He was as old as a modern boy is when he finishes high school and, though the subjects he learned were different, he had worked exactly as hard.

MARRIAGE:

When a boy was nineteen or so, his parents looked about for a hard working girl who would make him a useful wife. Beauty was not a great consideration but a wife who was lazy about gathering acorns and roots would keep all her family miserable and so industry was of the first importance.

The old people, looking for a mate for their son, would not take any relative since this was against the rules. In most of the tribes we are studying, they would not take a girl from their own band. In some, they would not even take one from their own half of the tribe. If they were Coyote people, they would choose a girl from the Wildcats and if they were Wildcats, they would choose a Coyote. They went to the girl's parents, carrying gifts of food and finally the four old people arranged the matter among themselves. With some of our Indians, the boy came to the girl's house and spent some days working for her father to prove that he was a good mate. Also, he watched the girl work so he would know what she could do. Then he took her back to his own father's house where they lived.

With the Luiseño in old days there was a marriage feast of three or four days. Then a medicine man decorated the girl with feathers and seated her beside her bridegroom. Afterward, the old men danced and sang, for dancing with these Indians was as much a privilege of old people as of young ones. Then the band chief and the older men lectured the young people and

told them again how necessary it was to be hard working and honest, to be kind to everybody and always ready to give food to visitors.

A headman sometimes had more than one wife. Headmen were expected to provide a great deal of food for ceremonies and the best way to get enough was to have several wives to help with picking acorns. The wives were sisters when possible, for that brought the two families of parents closer together and also the sisters liked each other's company. If a wife died, her husband expected that her family would give him one of her sisters or her girl cousins as a new wife so that the two families would still be close together; and if her husband died, the wife married one of his brothers for the same reason. The southern California Indians, like most others, felt that if a couple could not get on together it was better for them to separate quietly. The girl would go back to the home of her parents and both she and her former husband would find new mates.

DEATH:

The southern California Indians held more ceremonies when someone died than at any other time. Death to them was an important matter for the whole band, or the whole half of the tribe. Generally they invited some other band or half with whom they were connected by marriage, to come and conduct the ceremonies. They always gave many gifts to this group and the group, when it had a death of its own, would return the kindness. Almost all of these tribes burned their dead (except those at the east, the Mountain Cahuilla, the Cupeño and Serrano). Southern California is such a hot country that it was necessary for cremation to take place immediately, so the body was burned on the day after death. Most of the possessions and the house were burned with it since it was felt that the dead person would need his things in the other world. The more that could be burned, the more he would have to use there. It was felt, too, that the dead person would miss his friends and might come back as a ghost, longing to take them with him so, as they laid him lovingly on the funeral pyre they asked him to go to his new home and not come back. Two of the tribes, the Luiseño and Diegueño took the bones from the fire and preserved them. The beautiful tall jars in which the Diegueño put these ashes can still be found in the hills and seen in museums.

As soon as anyone was dead, word was sent to the neighboring bands or the other half of the tribe, who sent gifts to console the group which had

suffered loss. These gifts quite usually were strings of what is called "shell money." They were small discs of clam shells about as large as a dime and four or five times as thick, ground smooth with stone and with a hole in the center. The greatest length for a string was three and one-half feet and it was measured by the head man who laid it against the tattoo marks on his wrist and elbow. Some Indians in California used these strings of money for trade, but our Indians in recent years used them mostly as valuable tokens to be sent in time of death, as the Whites sent flowers. However, they were not buried with the dead person but kept to be returned with even more gifts by the dead man's family.



Plate. 29. Shell Money

Cremation itself had to be done without delay but after that, there were a number of solemn ceremonies in memory of the dead. The first one came perhaps a week later and was a time for burning up the last possessions of the dead saved from the cremation, and for giving gifts. In fact, this giving of gifts was the most important and was the chosen way to make the dead person remembered. The Cupeño, who made a great point of it, invited the other clan leaders who helped them sing all night, songs about the journey of the soul. Then they burned the last few possessions. Some of the Cahuilla simply gave gifts which they dragged around the council house. They called this, "covering the tracks of the dead" so that he would not come back and walk in again. But all the tribes had some sort of ceremony at this time to speed the dead on his way and to remember him with as many gifts as they could collect. For people who had few possessions this was an act of real sacrifice and the relatives of the dead person sometimes remained poor and without even enough to eat for long afterward.

The real mourning ceremony came a year after death. The members of the dead man's family or band were busy long before it, collecting food and making baskets to give away. Then they sent out invitations to the other bands and often asked a different one to conduct the ceremony on each night for a week.

We will describe these ceremonies among the Pass Cahuilla who still carry them on. They took place at the council house and before they began, the band leader went inside with the sacred bundle which the Indians revered as the ancient Jews revered the Ark of the Covenant. While he was inside, the medicine men danced outside, to work magic, telling the people if the time was lucky for the ceremony. Meanwhile the band of the dead man sang songs about the death of the chief hero who taught them their arts and ceremonies. Finally, the band leader came out with the sacred bundle and spoke to it solemnly in a language which only he knew. By this time, all the invited bands had arrived and helped with the singing.

The most important part of the ceremony was the making of images which would represent the dead. These were to be burned and sent to the dead people, as though to give them new life and strength. Our Indians had no marble and bronze of which to make statues as Europeans did. But they had a material which they used for more things than we would imagine possible. This was the cattail. It formed the shingling of their houses, it was used for sandals and for the mats which were their carpets and bedding. It was also the covering for their sacred bundle of eagle feathers. This was, perhaps because it was so important to their lives and because they felt it had served their people from the beginning.

We have no description of just how the Cahuilla made these images but we have a very good one from another of our tribes which also made them—the Diegueño. We shall use it here since it shows how much loving care and also how much real wealth was lavished on them. The matting used was a long strip, woven somewhat as a bamboo curtain is woven, with reeds going lengthwise and string going crosswise to hold the reeds together. The matting was slit up part way to make the legs and toward the top where the chest would be, there was a cross bar to make it firm. The head was cut round and a crooked oak stick was thrust through the reeds to make a nose. Then the whole face was covered with buckskin. The image makers carefully cut a mouth, painted it red and made teeth from pearls brought from the Pacific. For eyes, they used ovals of abalone shell, with a dot of black wax in the middle.

They wanted these images to look, not like ordinary people, but as though they were already glorified. So they glued flakes of powdered mica to the face, with the juice of the century plant so that the face would shine. To



Plate 30. Image of man for incineration ceremony, Diegueno.

the shoulders, they tied tufts of feathers from the eagle and the brilliant yellowhammer. Around the neck, they hung all the beads they could get. Last of all, they made a little hammock-like net, of the sort in which women carried their baskets. They put this on the back of the image and, in it, they placed a jar of water and one of gruel for the journey to the land of the dead.

Generally, there were several dead people in one band and an image was made to represent each one, dressed as he or she would have been dressed in life and with the features as lifelike as possible. In some of our tribes, it was the relatives of the dead people who made them, since they knew best how they would look. But with the Cahuilla, an invited band made them and considered it a great honor. After they were made, the visiting band sang all night. They sang about how the eagle first died, to give his feathers to the people and how he flew north, west, south, and east, to see if he could escape death but death was everywhere in the world. They sang about how the deer died, too, and the people used him. There was a long story to go with each of these songs but only the band leader knew it. In the morning, the band of the dead person gave a great feast to the guests. Then the images were brought out and while the band chief prayed, relatives of the dead people carried them around the fire. At last, they were thrown on it with solemn singing. This was the last ceremony for the dead. After this, the duty of the living was to forget them and to go back to the families for whom they must care. Some of our tribes never mentioned the names of the dead after this. The very last act before the guests went away was for the band of the dead person to give them back the strings of shell money which they had sent a year before, and besides the money, they

loaded the visitors with gifts of baskets and food. The ceremony was slightly different with each tribe. With the Cupeño, the relatives made the images; with the Diegueño, the images were carried in procession for six months; but in every case, the point of the ceremony was to burn these images which were thought to bring special power to the dead people waiting for them and to give gifts in memory of the dead.

At present, most of our tribes no longer burn images but exactly one year after death, they hold a ceremony of singing the old songs about the death of the first hero.

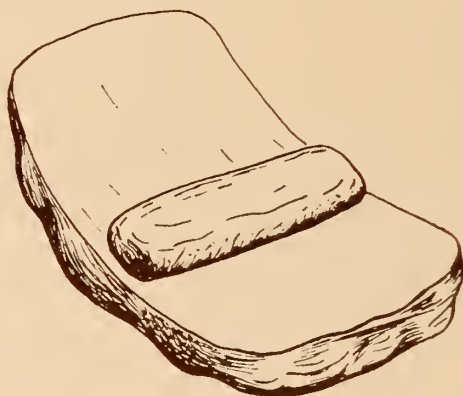


Plate 31. Metate with muller, for grinding seeds.

INDIANS OF SOUTHERN CALIFORNIA

LIFE AND THE GODS

THE SACRED STORIES:

The sacred tales of the Indians, which are like the White man's Bible, often begin at a time when the world was already made. Then they tell how the people wandered about and, perhaps, changed it until it was fit to live in. The southern California Indians are among the few groups who often go back to the very beginning, when there was nothing at all. "In the beginning, everything was empty," says one Luiseño story. "Empty Quietness was the only being. Then came a whiteish grayness and, from this, two whiteish objects which were eggs. They lay there three days and then were made alive and recognized each other." From them came two beings who were Father Sky and Mother Earth. They talked, in language so mysterious that it reminds some students of the mystical poems of Polynesia.

"I am stretched," said Mother Earth. "I am extended.

I shake, I resound,——I am earthquake."

Father Sky answered:

"I am night. I am the arch of the heavens.

I rise. . . . I kill. . . . I sever life."

These two married in the darkness and gave birth to children, who came in pairs. These were all sacred things used in ceremonies. Even the food which the people eat and the tools they use were born in this way and were once people. For instance, the sacred mortar in which the Jimsonweed root was ground for the boys' ceremony was the oldest child of all. Other children were the strings of shell money and the dancing stick with the crystal at the end; also the eagle and the bear, the palm tree, the cottonwood and the acorns. The sun came forth at the same time and because he was so hot, his brothers and sisters sent him into the sky.

When all things had been born, the Earth Mother lay quiet with her feet to the north and her head to the south as she is today. The people wandered all over the earth and settled. One of them was the great hero Wiyot who was wise and taught the people their games and arts. Wiyot had a daughter, the frog, who became offended with him. She was a woman and she knew magic so she made him ill. Wiyot was ill for a long time and the people one by one tried to help him. During this time, he sang the songs of death which are now sung at the mourning anniversary. As each month came, he described it and sang "shall I die this month?" The people carried him all over the country, trying to make him better and at last (say the Luiseño), he died and became the moon. The people burned his body just as they have burned their dead ever since.

The Luiseño Indians always held a ceremony for the new moon. It was a form of greeting Wiyot and was thought to keep him strong and to give them all health and good fortune. When they saw the new moon in the sky, the old men made a fire which was always the beginning of a new ceremony. Then they shouted to all the boys to come and run a race. This running was, with our Indians, like dancing: not merely a pleasure but a form of sacred service, showing respect to the gods. The boys all stood in a long line and then ran together toward the east where the moon was. When one of them finally got ahead, he ran across in front of the line of runners and that finished the race. This exercise, when the moon was young, was thought to make them strong for the month so that they would grow as the moon did.

In Wiyot's time the Coyote was a man, but he had just the same mischievous character that he has now. The people feared he would play some trick at the cremation, so they sent him away to get fire. While he was gone, the butterfly made fire by rubbing her legs together as flies do, so Coyote came back to find the funeral pyre blazing. He jumped over the heads of the people standing about, took the heart of Wiyot and ran away with it. Coyote has been a thief to the present day but Wiyot was not really dead. He rose as the new moon. All our Indians tell some version of this story, though some change the names of the hero. The Diegueño say he changed into a ball of lightening and not the moon.

The Indians at the west had a further story which had come to them, they say, from the seacoast. This was the story of Chinigchinix a sort of proph-

et. The tale is that while Wiyot's people were having a meeting to see how they should live and get their food, they saw someone who kept appearing and disappearing. They asked him where he lived and he answered "My habitation is above." Then he gave each of these people the power to produce some kind of food and thus made them into magicians. Also he created some new people out of clay and he gave rules to all the people, the same rules which are taught to the boys and girls when they come of age. There were rules of industry and kindness, respect for the old and hospitality to guests. Chinigchinix also told them that he had many watchers on earth; the bear, the rattlesnake, the mountain lion, and stinging plants, even the sun and moon. All these things would watch to see that the people did right and if anyone failed, they would punish him. That is why the pictures of these watchers are made in the sand painting.

CEREMONIES:

Our Indians had a large number of ceremonies; far more than we should expect from people whose life seems so simple. Besides the solemn ceremonies of death and the long course of teaching which they gave their young people, they also had very ancient rites, most of them now forgotten, for making the plants grow and the deer and rabbits multiply.

An especially important one honored the eagle, whose feathers were necessary for a ceremonial dress. The eagle had been one of the first people but the story says that his companions already knew how magic his feathers were and that they must kill him to get them. The eagle flew north, east, south and west, looking for an escape but he saw death everywhere so at last he resigned himself and was willing that the people should use him.

The people in old days knew where all the eagles' nests were and each one was the property of a band. They used to watch the growth of young birds and when these had all their feathers, they would send a band member to take them from the nest. Then they were kept in cages at the house of the band chief. When it came time to take their feathers, the eagles were killed with a special ceremony. The band members took them from the cage and danced with them all night around a fire, singing the eagle songs. In some tribes (Diegueño and Mountain Cahuilla) it was a duty of the medicine men to kill the eagle by magic. They pointed at it and "shot their power into it" but

only a very powerful man could make the eagle die. Really, the man who carried it killed it by pressing hard over its heart. But whether it was the medicine man who showed his magic or merely a band member who choked it, the eagle died. While the people sang, its feathers were taken and finally the body was burned or buried, just like that of a man. The eagle feathers were sometimes used to decorate the images of the dead and sometimes to make a special skirt for dancing.

This skirt was made on a foundation of netting with long eagle feathers caught into the loops. It was kept in the sacred bundle and only used on ceremonial occasions. Some tribes used it after the mourning ceremony; some at the eagle killing; and some might use it at any time. The dance was a very difficult whirling motion which made the skirt stand straight out. It was meant to imitate the soaring of the eagle. No one could dance it who had not been initiated by drinking Jimsonweed and it was only the tribes who practiced Jimsonweed drinking who had the dance. Hardly anyone can dance this dance now and it is almost never done.

Another ceremony was the Fire Dance which took place at the end of other ceremonies. The people who took part in it were all thought to have magic powers and must all have drunk the Jimsonweed. When a fire had been made for a ceremony, they danced around it and pushed the embers together with their feet. Their feet were painted with chalk but it was thought to be their magic power which kept them from being burned. When they had pushed the embers together, they pounded out the fire with their hands and still were not burned. No one has seen this dance in modern times but the men who did it must have had clever means of making their effects and deserved to be thought magicians.

MEDICINE MEN:

The California Indians had medicine men who gained their magic power in dreams, when they were young. Those tribes who took Jimsonweed thought that future medicine men had special visions under its influence. When a medicine man felt that he was ready to practise, he told the people and then danced before them as an announcement. Dancing we have mentioned, was considered not a matter for pleasure but for dignified ceremony.

The medicine man cured people by drawing small stones from their bodies, or perhaps other things which had entered and were making them ill. But besides curing, he had other powers. He could eat fire; could put the fire out as we have described and could kill the eagle by magic. Sometimes, at public ceremonies, the medicine men would have a contest each trying to do more mysterious things than the others. Showing their power in public in this way, not only brought them fame but was good luck for their village.



Plate 32. Mission San Diego de Alcalá today

INDIANS OF SOUTHERN CALIFORNIA

HISTORY

SPANISH DAYS:

THE Mission Indians first made real acquaintance with the White men a little over a hundred and fifty years ago, in 1769. Before that, Spanish ships had sailed up the coast and landed for very short visits. These ships had to come from Mexico, carrying provisions for a year or more and the voyage up the rocky coast was a very dangerous one. However, the Spanish missionaries had managed to establish churches in Lower California and finally it was decided to come overland from there.

A famous Franciscan missionary called Father Junipero Serra was sent by his church, with the permission of the king of Spain, to start churches for the Indians in California. He and his successors established missions all the way up the coast, beginning with San Diego in 1769 and ending with Altamira in 1823. Below is a list of the missions with the dates of their foundings:

San Diego de Alcala	1769
San Carlos Borromeo (El Carmelo)	1770
San Antonio de Padua	1771
San Gabriel Arcangel	1771
San Luis Obispo de Tolosa	1772
San Francisco de Asis (Dolores)	1776
San Juan Capistrano	1776
Santa Clara de Asis	1777
San Buenaventura	1782
Santa Barbara	1786
La Purisima Concepcion	1787
Santa Cruz	1791
Nuestra Señora de la Soledad	1791
San Jose de Guadalupe	1797
San Juan Bautista	1797
San Miguel Arcangel	1797

San Fernando Rey de España	1797
San Luis Rey de Francia	1798
Santa Ines	1804
San Rafael Arcangel	1817
San Francisco Solano	1823

Look at the dates of these missions and see how late they really were in American history. Spanish missionaries had been in New Mexico for one hundred and seventy years before San Diego, the first mission in California was founded. That meant that the southern California Indians kept their native ways far longer than many Indians in the United States.

We have given the names of all the missions from San Diego to San Francisco, but there were only a few at the south which had anything to do with the Indians we have been describing. San Diego was the most important and gave its name to the Digueño Indians as San Luis Rey did to the Luiseño. There were also, at one time, Indians called Juaneño and Gabrielino, under the missions of San Juan Capistrano and San Gabriel Arcangel. Only one or two people are left now from these old tribes. The Serrano and Cahuilla, often spoken about in these pages, had no missions at all in Spanish days, so "Mission" Indians is a term we cannot use for all our group. Actually, it might mean any Indians who lived at a mission, all the way from San Diego to San Francisco. These were people of many different tribes and customs, who dropped their old tribal names and took the names of their missions. We do not even know who they all were. For that reason, it is well to remember that when we say Mission Indians, we do not mean any one tribe; we merely mean Indians who were converted.

Many of the Spanish missions are still standing, with the gardens and fruit trees which the early fathers planted. Anyone who has seen one of these picturesque old buildings realizes that it was far more than a church. It was a farm, a factory, a dwelling house and a set of public buildings for a village. The fathers wanted to teach the Indians the White man's arts: shoemaking, harness making, sewing, weaving, farming. So their buildings had to include a dwelling house for the priests; shops for teaching trades and a place where all the Indians could wash and cook. They placed all these buildings around the four sides of a square next to the church. Then they begged the Indians to

leave their wandering life and come and build brush houses next to the church, where they could be taught. The Indians had never farmed and it was hard to induce them to begin but gradually they moved in and formed little villages around the churches.

Each village was a little reservation where no one was allowed but the Indians and the missionaries who were teaching them, with a small guard of soldiers to protect them all. In the morning a bell rang and they had mass, then the men and women went to work in the shops and fields and the children went to school. At noon and evening, food was given to the Indians from the mission stores and sometimes it was cooked in the center of the village in big pots such as may still be seen at the Santa Barbara mission. In the evening they had prayers again and went to bed. The fathers and mothers and small children slept in the huts they had built themselves, but the big boys and girls sometimes had separate dormitories built by the mission.

It was a very different kind of life from the wandering one the people had been used to leading and sometimes they got tired of it and ran away. In that case, soldiers were sent to bring them back for, once they had promised to live at the mission, they had to give up their old ways forever. But the new ways had much that the Indians wanted. In the first place, the missionaries taught them to farm. We may wonder why they had never done this for themselves when other Indians all over America had been raising corn, beans and squash for hundreds of years. One reason was the rainless summers of California, so delightful for the tourist, so hard on the farmer. They make it impossible to raise summer crops without irrigation and the Indians, with their tools of wood and stone, never irrigated.

The missionaries brought iron hoes and spades and showed them how to dig ditches. Then they planted corn, beans and squash and also seeds brought from Spain, such as lettuce, cabbage, carrots, peas and onions. The whole village had enough to eat without moving about at all. There had been very little fruit in southern California except the manzanita berry, but the missionaries planted olives, oranges, grapes, plums and apricots. That was the beginning of some of the great fruit businesses for which the state of California is now famous. The meat of the Indians had once been rabbits, with a deer now and then, but the missionaries brought herds of cattle to give the

village beef and leather. Those old longhorns, brought from Spain were the regular California cattle for many years.

So the Mission Indians had food which was almost all new to them and they also had new tools. Plows, spades, picks, shovels, knives, chisels, augurs, even needles! All these were made of iron or steel which the Indians had never had before. It meant that they could do many new things, such as sewing, leather work, woodwork. They learned to make clothes for themselves and furniture for their houses, but they did not give up the old art of basketry which they practice still.

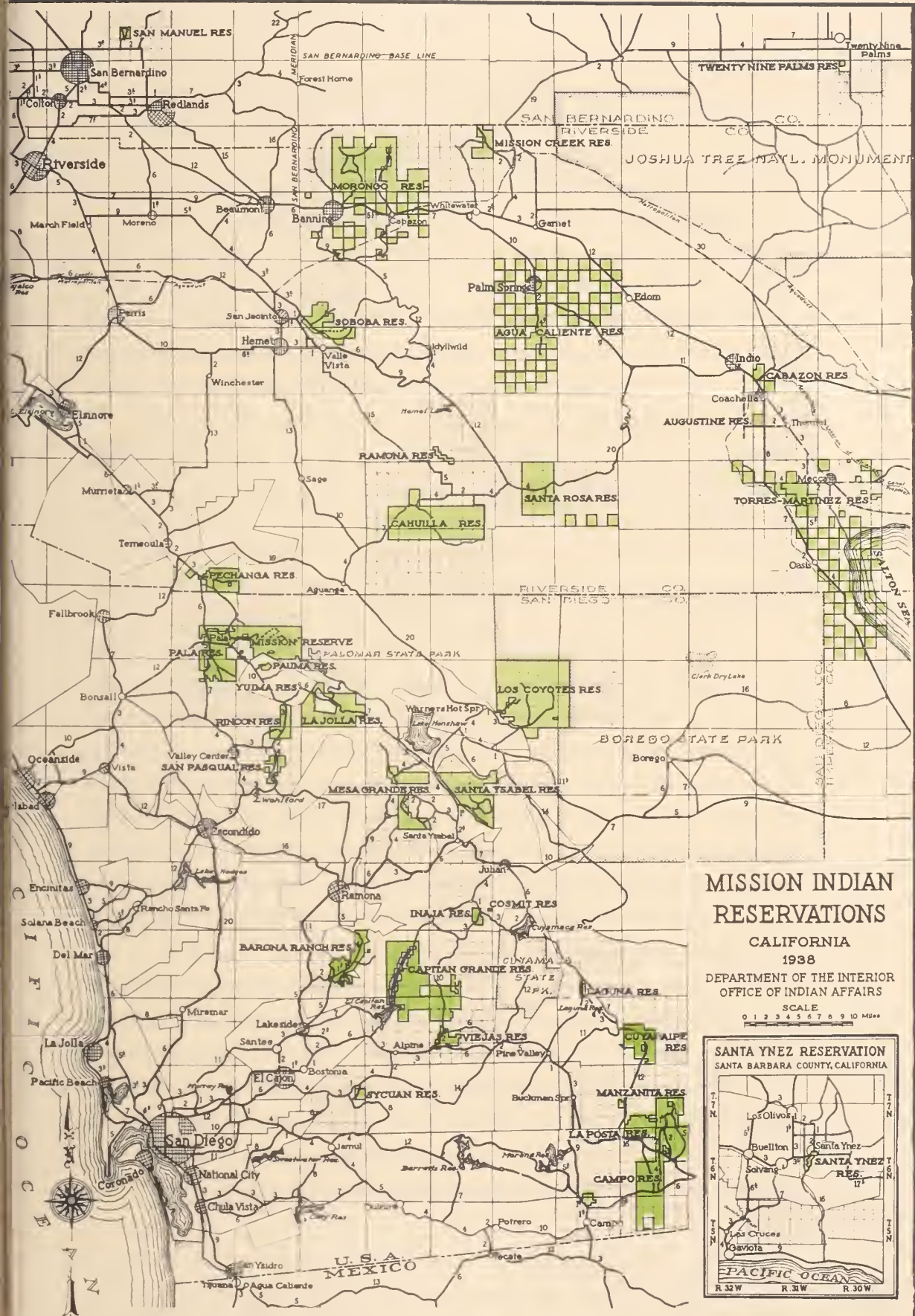
For a time, the missions were very prosperous, for the priests were skillful managers. More and more Indians from the surrounding country came to live under their care and to be baptized. At one time San Luis, for instance, had 3,000 church members.

THE WHITE AMERICANS:

Then came changes in government, changes which were important in American history but which probably few of the Indians understood. First New Spain, which was California and Mexico and our Southwest, gained her independence from Old Spain. The missions were no longer run like little reservations but were simply a church and a village, where the people were expected to look after themselves. Next the United States defeated Mexico in a war and took possession of California. There were some injustices as the new country straightened out its affairs and those who have read the beautiful story of Ramona know how the Indians whom we now called the Cupeño lost the land where they had built their little village to White people who had got the title.

THE INDIANS TODAY:

Not many Indian communities exist now at the sites of the great missions. Large cities, like San Diego, Los Angeles, and Santa Barbara, have closed around them. The descendants of the Indians of San Luis Rey Mission still live about the mission site on the Pala Reservation. A few families of Santa Ynez Mission live on a small rancheria nearby, but the majority of the present Mission Indians live near their original districts in the Coastal Mountains or on the borders of the desert that lies to the east. Their reservation roughly indicate their original tribal distribution. These lands were set aside for them between 1870 to 1907. Additional acreage has been added since.



Approximately three thousand Indians live on twenty-eight reservations under the jurisdiction of the Mission Agency at Riverside, California. The lands are restricted under government trust, and the residents are federal wards. Between three and four thousands other Indians, not Government wards live in the cities of Southern California or on twenty-five public domain allotments. Many of these Indians have come from other states for work or because of the California climate. With their close contact for a century or more with Spaniards, Mexicans, and Americans, the Indians of Southern California have become quite mixed racially. Yet a number of full-bloods can be found in each group, and many ancient customs are preserved in their present life.

The lands on which these Indians live was very suitable for their old life. Springs for water and wood for fuel were to be found in their mountainous country. Much of their wild foods, acorns, and game were only to be had at the higher elevations above the desert and seacoast. The mountain area was cooler too. These dry highlands, however, are not so practical for the new livelihood of agriculture. About one-fifth of the reservation lands are considered adapted to farming. The poverty of most of the land has probably accounted for the movement of many of the people away from the reservations. The Government has brought water for irrigation to many of the reservations, and these Indians who have remained possess fine truck gardens, and almond, apricot, and cherry orchards. One-half or more of the upland country provides good range in the winter with good springs in years of normal rainfall. Cattle and sheep can be raised if feed is also grown for the dry, late summer and autumn. Under the guidance of government farmers, the Indians are forming stock associations and marketing their cattle at Los Angeles stockyards for good prices, instead of selling individually at uncontrolled prices to buyers who visit them.

At Barona Ranch and Captain Grande reservations, the Indians have acquired new and fertile lands in exchange for their old reservation which has become a reservoir. The families are beginning to farm cooperatively under their community committee. They have also bought new homes and furniture and have the opportunity to become a model community in the region and an example of what Indians can do and of how they can live, if they combine their efforts and resources in a cooperative group.

The Southern California Indians support themselves for the most part



Plate 33. Modern stone home of Mission Indian.



Plate 34. Butule reed shelters are still built and used.

by picking fruit and harvesting crops on the large white ranches, or by any other private or relief wage work they can secure. The long harvest period from winter oranges to late fall nut crops of Southern California provides them more opportunity to work than many other agricultural laborers receive. Between calls for harvesting they pick their own orchards, care for their cattle and gardens, or remain in their reservation homes. The fact that nearly all the Indians work outside their reservations for part or most of the year in white managed agriculture, dress like other Americans in their circumstances, live in frame houses with American furniture, drive cars and speak English and Spanish, has led many to believe that they are rapidly becoming assimilated and will be lost in the general Southern California life. However, their work in temporary labor groups, that disperse as soon as the harvest is done, gives them no opportunity to enter into any settled white society. They must move on, and so they return home. The security of their tax-free reservations and the established associations with relatives and friends keeps the reservation community alive and continuing. Many customs which the Indian groups observe together such as their native burial ceremonies, the annual memorial meeting of the desert Cahuilla at Palm Springs, at which their ancient creation story is heard in the native tongue, the Catholic processions introduced from Spain by the early missionaries, and other ceremonies of mixed Indian and Christian elements, all seem to bring and keep them together. They prefer their own society as do all groups of people. The time and difficulty it takes for individuals or single families to become established among a white group without being pushed into the lower and mixed elements of a city or town, also acts to keep the Indians living together. In their reservation areas, some game, many of the native wild foods, especially the acorns from which is made the mush, now a delicacy rather than a staple food, the materials for making baskets, also make their original homes still desirable places. Lastly and fundamentally, it is home, which holds many peoples, and draws back many Indians who have lost jobs, even after years of absence.

The people, who have settled in cities, particularly Los Angeles, live scattered among the residential areas like any other citizens. Their homes are like those of other middle class and laboring people. The men work in the mechanical and building trades and most of the working women are employed



Plate 35. The best baskets in the world are still being made by Mission Indian women.

in white households. Although they work and live among people of many races and nationalities, their common Indian blood and cultural heritage have drawn them together into clubs and groups for social life or mutual benefit. The Indians in Hollywood, of whom many are not California Indians, have their Indian Actors Guild. The Y. W. C. A. has an Indian Girls Club, and an Indian clubhouse is run by a resident Indian woman. Two or three Indian political or improvement associations have also been founded in Los Angeles to press claims and aid the welfare of the California Indians.



Plate 36. Acorn are still winnowed and ground with the old implements in the old way.



Plate 37. Some Southern California Indians are using modern machinery in their age-old cultivation of the land.

The Indian children go to public schools of the state, and each year greater numbers are graduating from high school and more advanced training centers. In several Indian communities, Indian men and women sit on the local school boards.

Sherman Institute, a federal non-reservation boarding school at Riverside, provides an agricultural and trades training center for California Indian youth. The agency headquarters in the same town has a superintendent, medical workers, a CCC manager, and a visiting nurse. An Indian hospital is provided at Soboba. Agricultural extension workers live at or near four of the larger reservations and aid the farming in the neighboring districts. In Los Angeles the government maintains an employment agency to aid and guide Indians working in the city. A social worker and a supervisor of Indian children in public schools work in the Mission jurisdiction from a San Diego office.

These government officials are working constantly to develop a self-sufficient life for the Indians on their reservations and aid them to gain their place in the life of the state. Old age relief and county aid to needy families have been extended to the ward Indians. CCC projects have employed Indians in improving the ranges of their reservations, opening up mountain trails, and protecting the forests against fire, toward the development and future utilization of their land resources. Six of the reservation groups have accepted the Indian Reorganization Act, and through the patient efforts of the agency, many other reservations will ultimately secure the community organization and rehabilitation for which the Act was designed. Slowly these Indians are finding an opportunity to live full and independent lives again with the aid of the federal government, and to carry on their native life and language as they please, after a bitter history of ruthless treatment and exile in their own country.

SHORT LIST OF READINGS ON THE INDIANS OF SOUTHERN CALIFORNIA

Barrows, David Prescott

The Ethno-botany of the Coahuila Indians of Southern California.

University of Chicago Press, 1900

Interesting list of plants used by the Indians termed Cahuilla in this paper.

Curtis, Edward S.

The North American Indian. Vol. 15.

The Plimpton Press, Norwood, Mass. 1907

Material deals with the Diegueno, Luiseno and Cahuilla, readable and beautifully illustrated.

Culin, Stewart

Games of the North American Indians.

Report of the Bureau of American Ethnology, Vol. 24

Careful description of games with illustrations.

Dubois, Goddard

The Religion of the Luiseño and Diegueño Indians.

University of California Publications in Archaeology and Ethnology.

Vol. 8, No. 3, 1908

A sympathetic and graphic account principally of adolescent ceremonies and mythology with lists of songs.

Harrington, John P.

A New Original Version of Boscana's Historical Account of the San Juan Capistrano Indians of Southern California.

Smithsonian Institution Miscellaneous Collection, Vol. 92, No. 4, 1934

Translation of the impressions of a Spanish priest, prejudiced but graphic. Should be read with other information as a background.

Hooper, Lucile

The Cahuilla Indians.

University of California Publications in Archaeology and Ethnology.

Vol. 16, No. 6, 1920

A sketch with emphasis on ceremonies and mythology.

Kroeber, A. L.

Handbook of the Indians of California.

Bureau of American Ethnology, Bulletin 78, 1925

Sketches of all the tribes with special discussion of mythology.

Ethnography of the Cahuilla Indians. University of California Publications in Archaeology and Ethnology, Vol. 8, No. 2, 1908

Many interesting practical details.

Lee, Melicent Humason

Indians of the Oaks.

Ginn and Co, 1937

A children's story about Diegueno Indians of former times, with good descriptions of their daily activities, especially the gathering and treatment of acorns.

Sporkmon, Philip Stedman

The Culture of the Luiseño Indians.

University of California Publications in Archaeology and Ethnology Vol. 8, No. 4, 1908

An interesting sketch with emphasis on food gathering and manufactures.

Strong, Wm. Duncon

Aboriginal Society in Southern California.

University of California Publications in American Archaeology and Ethnology, Vol. 26, 1929

A thorough study of government and organization with comparison of organization and ceremony in the different tribes.

Waterman, T. A.

The Religious Practices of the Digüeño Indians.

University of California Publications in Archaeology and Ethnology, Vol. 8, No. 6, 1910

Specially interesting description of adolescent ceremonies with figures and quotations.

Students making a more thorough study should consult the bibliographies of the above. Those interested in mythology will find material in various numbers of the Journal of American Folklore.

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THE SHERMAN PAMPHLETS

This is the second of a series of pamphlets describing the life and customs of the Indians of the American southwest before they were greatly changed through contact with Whites. The need for these pamphlets was demonstrated in the course of a summer school in anthropology conducted by Dr. Ruth Underhill at Sherman Institute in 1935 at the invitation of Superintendent Donald H. Biery. Not only were the summer school classes well attended but in the month which followed Dr. Underhill received many requests for printed material about the tribes which had been the subject of her courses. As there was nothing in print to satisfy this evident need, Dr. Underhill prepared a series of short mimeographed summaries which were distributed by Sherman Institute. Several editions in mimeographed form were exhausted, demonstrating a continued need for the material in more permanent form.

Each of the original pamphlets has been completely rewritten and illustrated by photographs drawn from the collections of the larger museums interested in southwest artifacts, and by drawings when photographs could not be obtained. The drawings are by Velino Herrera, a Pueblo artist, trained at the Santa Fe Indian School. In undertaking to reconstruct with reasonable accuracy scenes from a pre-historic culture the artist encountered problems quite distinct from any he had previously met and his drawings should be judged as illustrations rather than fine art.

In preparing and revising her material Dr. Underhill has had the generous cooperation of scientists from the Bureau of American Ethnology, and the National Museum, Washington, D. C., the Southwest Museum, Los Angeles, the Art Museum, Los Angeles, the Laboratory of Anthropology, Santa Fe, and the Museum of the American Indian (Heye Foundation), New York City, all of which have made available their files of photographs for our use.

Acknowledgments are made to Mr. Gordon Macgregor, also anthropologist in the Indian Service for preparing the material dealing with the Southern California Indians of today. Mr. Macgregor had an unusual opportunity for firsthand study of these conditions in connection with his work for the research group of the Soil Conservation Service (Technical Coopera-

tion-Bureau of Indian Affairs) and in his later vocational survey of California Indians attending Sherman Institute.

These pamphlets are issued in this more permanent form to aid Indian Service employees in greater understanding of the tribal groups with which they work, for use as text material in the teaching of Indian history and culture in Indian Service junior and senior high schools, and for general distribution to those interested in Indians. The printed edition of the Sherman pamphlets is being issued by Haskell Institute Print Shop.

Willard W. Beatty,
Director of Education.

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